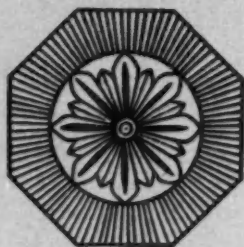


Journal of The American Institute of  
**ARCHITECTS**



FIREPLACE GRATE DETAIL  
GEORGIAN LONDON

JUNE, 1953

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How Does Italy Do It?

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Newly Elected Fellows

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Housing the Aging

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Cache as Cache Can

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Do We Need a Crutch?

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A. I. A. in the Preservation Movement

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PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

WITH THE AIM OF AMPLIFYING  
AS THROUGH A MICROPHONE  
THE VOICE OF THE PROFESSION

JUNE, 1953

VOL. XIX, No. 6



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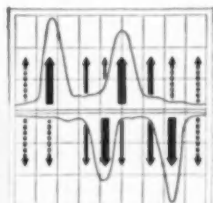
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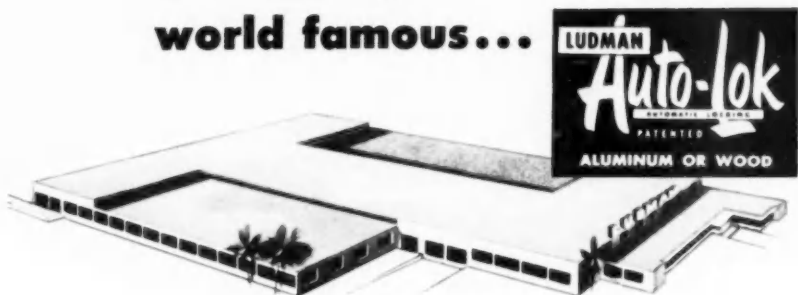
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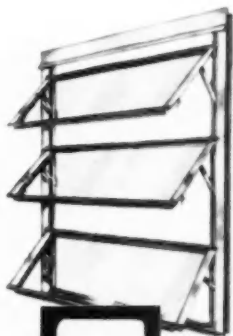
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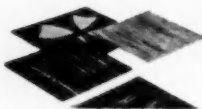
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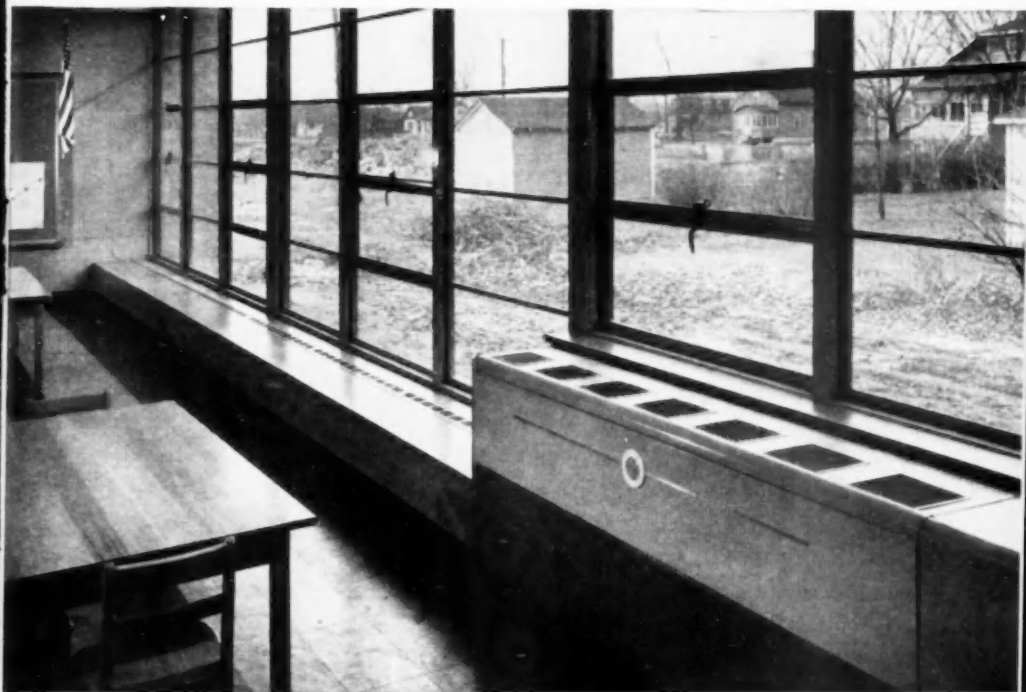
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## How Does Italy Do It?

*By Sidney W. Little*

DEAN, SCHOOL OF ARCHITECTURE AND ALLIED ARTS  
UNIVERSITY OF OREGON

Excerpt from Dean Little's report of his recent visit  
to Europe, investigating collaboration among the arts.

MY PROJECT was originally conceived in 1950 when four regions of the United States were permitted public display of an exhibition titled "Italy at Work," and from several published accounts of other exhibits in Italy. This event was a display of the most recent developments in Italy within the collective field of creative arts. It seemed to offer positive indication of a contemporary trend that far exceeded anything of its kind in America. The exhibits were not confined to architecture but showed collaboration of architecture and urban planning with painting, mural decoration, ceramics, furniture and others of the craft-arts. The work throughout was of such high quality as to do justice to any country in a normal condition but, in the case of Italy, after only a few short years since devastating war and with all the typical European problems of eco-

nomic and social adjustment, the quality was far beyond any expectation. Further than that, these exhibitions indicated a positive coordinating influence that appeared to lift the minor arts as a group to a level with the new architecture.

The realities of the exhibitions clearly showed that the current spirit was not a return to the fascist eclecticism in architecture, nor was it servile acceptance of the international movement in Western Europe. On the arts and crafts side, the post-war work was not a return to the Renaissance of Italy's former period of power. The new work did not seem tied to the same approach as in the Scandinavian "Community-art" development. Of course, some of the older sentiments were still visible and some traditional motifs were still employed. In any country, and particularly one with Italy's former

artistic prominence, such heritage could not completely be discarded. In the main, however, this was a new Italy speaking, and a new Italy taking a rightful place in the artistic world—a new Italy at work. Somehow Italy appeared to have accomplished in a few short post-war years what many professional groups in the United States failed to equal in a decade except at a narrow local level, or for a single art form.

If any conclusions are to be drawn either from the visits with Italian craftsmen or from my notes on their completed work, they might well be made using a date-line in Florence. These final statements—like other previous ones—are composite views representing a fair cross section of professional and artistic opinion. Italy is at work, and in north Italy there is evidence of increasing collaborative effort toward what the Italians prefer to call a “more organic architecture.” Part of this industry in the creative arts is a natural carry-over from the heritage of the Renaissance after another of those artistic depressions when Italy seemed decadent in her creative abilities. Others feel that even during war periods there still remained unity and collaboration of the arts

on a “stand-by” basis, in which even laymen continued respect for and expectation in collaboration. No one denied that the devastation of Italy during the past war made possible, all at once, many of the unexpected developments now found on every major city street; nor did anyone deny that the greatly enlarged American market for luxury art objects since the war has had a boom effect on the Italian, who can always rise to such a challenge. All agreed that there has been a long-time unity of all the arts by all the creative people. That is accepted as a matter of course. The evidence of more conscious collaboration is less than the evidence of increasing interests between the arts and meeting of greater expectations of the public.



My Italian friends seemed to feel that American interests in these developments were prompted by the fact that in America we tend to draw a sharper line of demarcation between the artist and the architect. Our attention to technological development in architecture and construction and our urge toward more vertical specializations have tended to make such a line even sharper. In Italy the reverse

has been true. The architect can, and often does, penetrate deeply into the special fields of the painter or the sculptor without feeling of trespass. In fact, there are many instances where such leaning toward a dual role is mutually welcomed by the artist or architect as complement to the other's efforts. In America the failure to have such sympathy is also to fail to have natural ability in the sister arts acceptable professionally. This has caused the average architect to become enmeshed within a narrow activity where he is at the mercy of the artist and often simply afraid of him. In such a situation healthy collaboration cannot develop.

In Italy almost every architect is constantly "doodling" with sketch ideas for all sorts of accessory features to supplement his architecture. Many are just for fun or relaxation, but many are actually employed on the project or might even be published in one of the professional magazines. The average American architect doodles at his telephone and then only geometrically. Nor can the American expect to have his whim for custom design of lighting fixture or cocktail table built for an average client when production is geared to quantity output. The Italian de-

pends almost entirely upon smaller production for his accessory elements. Loss of interest in efforts of this type is not unaccounted for in American practice.

Another difference that sharpens these contrasts is the methods for communication of collaborative ideas via professional magazines. The Europeans are overwhelmed by the volume of technical advertising to support the small proportion of editorial matter in our publications. They notice our lack of critical editorials of any depth. They sense the willingness of the profession to let others speak for it, and wonder why so few educators write for the journals and why the educators and the practitioners are often so far apart in their views. They feel that some of these tendencies are contributory toward a trend away from collaboration of the arts and humanism in our contemporary movement.

As an example of this concept they point to their engineering publication, *Edilizia Moderna*, which is a slick-paper journal concerning itself with all elements of engineering. Its editors claim that coverage beyond the range of actual engineering practice is important, because it gives the Italian engineer

opportunity to be constantly aware of the "total picture" instead of "high technical specialty as exclusive professional reading." The editors appear not to have to solicit articles from architects since they publish any contribution of remote value to either of the professions or construction industry. There is no rift between engineer and architect. The engineer usually limits his practice to industrial structures or engineering projects but often calls in the architect to collaborate on design. The Italian architect is qualified and takes the time to do more of his own engineering than we do in America. In unusual situations he, like his American colleague, calls in an engineering collaborator.

These differences are natural variations of practice and they have developed slowly over many years. Just as differences in quality or extent of the contract documents; or in methods of collecting fees; or registration for professional practice have been adapted to meet conditions of practice in each country—so have collaborative efforts between the arts developed differently. I even found some Italians of the opinion that American ar-

chitects had achieved a degree of collaboration that was enviable to them. It seems to be mostly in point of view plus opportunity to witness selected or higher concentration of examples.

The choice of Italy as the center for this project was a good one. The conferences I had with her architects were stimulating experiences I shall not forget. My visits to the studios and workshops will be invaluable assets to draw upon for years to come. I left Italy knowing that what they are doing is not at all what we could or should attempt, but I had a positive feeling that what they are doing is healthy for Italy. Their collaborative efforts, and even work without collaboration, have had unifying influences on the country. Everyone is interested in the "New Italy." They are busy. They are working hard. Their towns are clean and the land is well groomed. They have cleared up most of their war damage. The people look happy and well fed. Their shops are full and their products show attention to craftsmanship. Italy is at work and the work is good. She may yet have another renaissance.



JUNE, 1953



# The Architect and Engineer in Urban Redevelopment

*By Carl Feiss*

CHIEF, PLANNING AND ENGINEERING BRANCH  
DIVISION OF SLUM CLEARANCE AND URBAN REDEVELOPMENT  
HOUSING AND HOME FINANCE AGENCY

The main body of a speech delivered at the joint meeting of the Engineers' Club of St. Louis and the St. Louis Chapter, A.I.A., March 12, 1953

WE ARE NOW ENGAGED in a Slum Clearance and Urban Redevelopment program involving nearly 260 localities ranging from Hawaii to the Virgin Islands. This program involves making use of Title I of the Housing Act of 1949. In this act, as you know, the HHFA is empowered to assist cities and counties in the clearance of slums and blighted areas for uses compatible to local planning programs. The HHFA provides assistance through definitive loans and grants-in-aid for project planning and for the clearance and preparation of sites for the new uses proposed by the locality. This program differs from other Federal programs. It is not exclusively a housing program and is not to be confused with the Public Housing program under Title III of the Housing Act of 1949. The objectives of Title I perhaps can be clarified by this statement that the maximum opportunity shall be

given to private enterprise in the furtherance of the objective of the re-use plans made locally and that the land cleared under Title I may be re-used for a wide variety of purposes including public uses, and industrial, commercial, and residential rebuilding. One of the statutory requirements of Title I is that the redevelopment plan must be sufficiently complete to indicate its relationship to definite local objectives as to appropriate land uses and improved traffic, public transportation, public utilities, recreational and community facilities and other public improvements. The resultant diversity of proposals is offering to architects and engineers great opportunities in design and construction.

I have mentioned that this is a program of city rebuilding. It may not have occurred to many of you here that the physical rebuilding of American cities is essential if we are to preserve a capital investment

in a physical plant which is too great to be lost without destroying a fundamental portion of our national economy. For many reasons, your own city of St. Louis, and every other city in the United States, has been impacted by deterioration and obsolescence. Among the most important of these reasons is the natural decay resulting from the aging of the city itself. Many buildings were poorly built to begin with and have not successfully withstood continued use beyond what should have been considered as their normal life span. In addition to which, street systems and utility systems designed for bygone eras are still in continued use and are obviously no longer adequate to meet the requirements of today's living and working conditions. Most of us as architects and engineers have been working with new buildings and new areas and the vast technical knowledge and know-how of the architectural and engineering professions has not been used to date effectively to prevent cities from destroying themselves through lack of planning and careless neglect. As things stand at the present time, not one of you in this room would dream of building a home for yourselves in downtown St. Louis. I

wonder if you have asked yourselves why. In fact, it would be interesting to know what portion of this audience is living within the city limits. The fact is that because of the lack of control and direction of city growth, every one of us is trying to raise our families as far away from town as possible. Very frankly, a very large part of the blame for the lack of satisfaction of the American people with the living and working conditions in our central city rests squarely on the shoulders of us, the architects and engineers.



We are trained in such a way that we could have prevented, if we had had the guts and imagination ourselves, much of the destruction which has been taking place in the real value in the capital structure of our cities. And we could have prevented the situations which now place our major retail business areas in jeopardy. I know that as professionals we are not supposed to go client hunting, any more than doctors are supposed to chase ambulances. I also know that the biggest potential client there is for us is the big city which is today a pretty sick body. Maybe you and I don't agree on the defini-

tion as to what is really professional, but we can't sit around watching our cities die. We must use the best remedies known to prevent a civic destruction which may be slower than the atomic bomb but which ultimately could prove as damaging.

Now it is perfectly obvious that there are basic social and economical problems involved in the whole field of Slum Clearance and Urban Redevelopment. These are problems of such tremendous scale that they cannot and must not be minimized. I want to address myself this evening, however, to the role of the engineer, the architect and the city planner, and to their very specific physical planning responsibilities, leaving to other important experts and technicians the study and solution of these fundamental issues. I want to make it clear that, without sound social and economic objectives firmly established in every city, no sound plans for urban rebuilding can be drawn. The writing of the program on which plans are to be based is not easy. There are many unknown problems and many unsolved controversies. But, this does not mean that we can wait for someone else to enter into the making of basic decisions. The program-writing

job is a joint responsibility of all of us. Today every city must decide what it wants to become. These decisions must be formulated in the general plans for each city and its metropolitan area prepared by planning commissions and based upon the objectives voiced by the citizens and by the municipal departments and the divisions of the metropolitan communities charged with physical improvement. Neither St. Louis, nor Pittsburgh as an example, would have been successful in their smoke abatement programs if the citizen as a whole and the industrialists, business leaders and public officials had not agreed that the best interest of the community as a whole would be served by clearing the air to prevent the accelerated blight from the smog and dust. These have been positive programs and some of the results are clearly identifiable. The same type of positive program must be applied to decisions on appropriate land uses and to the necessary servicing of these uses by the best devices known to man, including improved metropolitan traffic transportation systems, improved utility systems, improved municipal and metropolitan recreational and ed-

ucational systems, improved regional and metropolitan public health programs, and the improvements in the many other fields relating to sound city building.



The surgical methods which we are employing in Slum Clearance and Urban Development would have limited value if we were only clearing slums. There is an appropriate use for every piece of land in and around a city and the planning commissions in every city and urbanized county should study land uses thoroughly enough to determine what these appropriate uses really are. Where many planning commissions fail is that they are not working closely enough with the local engineers and architects (and vice versa), to make a proper, clear, and complete visualization of the proposed uses of land. When a super highway is planned it may, if it is badly planned or incompletely thought through, create as many problems as it is intended to solve. Our city plans must be conceived as three-dimensional building programs, affecting population densities in both our residential and work areas, affecting the tax structure, and a metropolitan area's ability to pay for the cost of im-

provements. One of the objectives of the Slum Clearance and Urban Redevelopment program is not only to eliminate slums and the high cost of their maintenance and operation, but also to create new sources of revenue and to stabilize, where appropriate, existing values which the city cannot afford to lose. We cannot afford to build new slums or to continue to support the inertia which provides the feeding grounds for the further spread of blight.

Each one of us has special interests and special competencies in his own chosen field, but there is a role for each one of us in city building. We must recognize by this time the fact that the public at large has great difficulty in visualizing what can be done to restore municipalities to their proper condition and to provide the mechanism of orderly development. Certainly we cannot expect our average business man or lawyer or politician to conceive of the possibilities inherent in modern technology which make possible the kind of programs I will be presenting to you this evening. To sell the city-rebuilding idea to the public at large, there must be on our part an aggressive interest in city rebuilding and through our plans a

specific demonstration of what can be done with our imaginative but practical genius. I have been very much encouraged by the reception which dynamic and imaginative plans have been received by localities. I have been further encouraged by the fact that architects and engineers have not been afraid to make this kind of plan. There has been a growing realization that a city does not have to be dull and ugly, but that it can and must be pleasant and worthwhile place in which to live and work. There is no reason that I can think of why downtown St. Louis should not become as good a place to live in or work in as its suburbs. There is no reason why your city or any other need to continue for any extended period of time as a place from which its citizens would like to withdraw if they can.



Now what can the engineer and architect do or what should he do? What role should he play in modern city development? In my opinion, he should first find out what is happening to his city, what is wrong with it, and what is right. He should join with his fellow technicians, offering both his personal services and the services of

his organizations, in advising his community as to methods which might be used in solving municipal problems. He should join actively in programs having to do with rezoning of the city and the metropolitan area, the improvements of building and housing codes, and other measures intended to improve municipal development. He should support worthwhile bond issues and should appear on behalf of physical improvement programs at official public meetings. He should join the business man and the lawyers in civic leadership. He should run for public office. He should become a true professional; not only his technical responsibilities are called upon, but also his ability to serve as a citizen of the community as a whole.

I know that, standing here, I am delivering fine glittering generalities. Tomorrow you vote on important bond issues. There are pay rolls and liquor bills, and other necessities to face. How can you take time off to go to all the meetings to become a responsible citizen? Also, you can't be giving away your technical know-how free. Well, in the first place, I am a great believer in making your professional organizations work for you. They will, if you work for

them. The architects, engineers, and planners all have such organizations but all too infrequently do they appear in public. I know of city after city that has passed or revised building codes, housing codes, zoning ordinances, general plans, and all of the mechanisms controlling not only the location, design, and construction of individual buildings but also all of the buildings of the community in aggregate, and there hasn't been a peep out of the architect, engineer, or planner until it is all over. Then the howls begin. I haven't the least idea what you can afford or you can't afford. It is none of my business how you run your office or your business affairs or your home life. But of this I can assure you, you can't afford these days to let other people make technical and design decisions for you. This is your business. I should mention also that where the public interest involves the making of architectural, engineering, building, and planning decisions, such decisions are part of your true professional responsibility, whatever the by-laws of your present professional organizations may say to the contrary or by omission. So, get in and pitch. And if I were a betting man, I'd say the odds were in your

favor if you follow this line, and that it will pay off many times over. In fact, it could be that in a short time a lot of people will be paying for services they never dreamed existed.

City rebuilding is a continuous process. One or two projects in slum clearance can only be demonstrations. Every city needs not only such demonstrations to prove what can be done, but it also needs active and powerful vigilante committees made up of technicians of good will, men charged with a dynamic zeal to repair, rebuild, and create. Today we are facing a crisis in municipal management. The old plant is proving expensive to run and unsatisfactory as a place in which to house our citizens, our business and our industry.



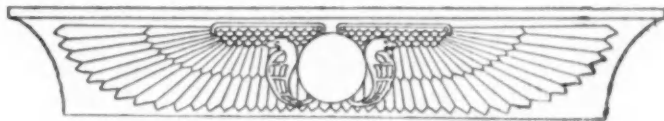
Pittsburgh leads the country by its courageous rebuilding of its Golden Triangle—an old blighted commercial area not unlike the St. Louis waterfront used to be. While St. Louis preceded Pittsburgh in a clean-up job, Pittsburgh beat you in rebuilding a similar area. Chicago is now blasting super-highways into the mountains of the Loop. Kansas City is ringing the central business area with en-

tangling vines of expressways. Philadelphia, in demolishing its old railroad station and its famous "Chinese Wall," is creating a vast open area which I hope will be rebuilt in accordance with the proposals of the Planning Commission, and not of unimaginative real estate interests. If the latter wins, it means expensive surgery again at a later date.

Each of the projects I have mentioned, and there are many others, is a major local effort to prevent the ultimate self-destruction of each city. In these, slum clearance has been incidental to other purposes. However, city after city is now pushing slum clearance simultaneously with other drastic improvements in a valiant effort to reduce the constantly increasing rate of municipal obsolescence. It is an exciting fight to get into. I wouldn't be missing it for the world.

The Atomic Age we are entering poses both danger and excitement. I can not visualize myself what the limitless power of nuclear energy can do *for* us. We must worry, of course, about what it can

do *to* us. That is just common sense in this tricky and dangerous world of today. But we are builders here and our responsibility is towards an objective of great and peaceful cities in a world in which our building technology keeps pace with the technology of other sciences. Our training in the schools of architecture and engineering must be as broad a gauge as in the physics or electronic laboratories or in the social science classes. The man of tomorrow will have undreamed of tools at his disposal and he must use them well for the best interests of his community. What we have done and are now doing with our Stone Age methods and our neolithic technological organizations will shortly place us in a bottom drawer of history. In the meantime, I wouldn't worry too much about what people will be thinking about us in the future. Our job is to gear up for action, to help write the programs for city rebuilding and to place ourselves at the disposal of our neighbors in a job which has no end, but which, thank God, holds limitless opportunities.





## Cache as Cache Can

*By Edwin Bateman Morris*

AS FAR BACK AS, and before, 1679, when Captain Kidd began digging and backfilling, an important instinct of the human race has been to hide and file. It promotes neatness, mystery and good housekeeping. Therefore it is now essential in building houses to make use of all spaces not absent-mindedly filled with pipes by the plumber, for closets; and all available wall surface for drawers and cupboards.

This is progress. Cultural advance is indicated by the delicate distinction drawn between things to be seen and things not to be seen; and by the ability to remember where a percentage of the unseen things might be.

How much greater would have been our national progress had the Pilgrim fathers possessed waffle devices, smart gadgets for uniting hot water and coffee, time-savers which if found would shred, dice or otherwise reshape high-sales-resistance foods; had they had golf sticks, changes of clothes, projectors, Wedgwood, and floor-waxers. There would have been special filing spaces, instead of the easy cellar, attic and open shelves;

and there would have come into being the cultural effort to remember.

In bright imagination one could picture Priscilla Alden standing before a façade of drawer-fronts, had they existed, saying "Prithee, John," (dropping into the young collegiate talk of the day) "in which drawer didst thou insert our new whirlaway mix-proprietor?" and John, descending to knees, concentrating, knowing he'd better, or Priscilla would begin thinking about that top-brass Standish boy.

There it could have been—an accelerated culture in the making. Urgent mental exercise in searching and finding could not but have built up the historic mind. National thought would have attained new zeniths, to prevent, let us say, conflicts and international misunderstandings.



However that may be, it is now true that precision storage is a major part of residential planning. It is almost a social deficiency not to have a kitchen with three sides devoted to closets and drawers. The two-sided kitchen owners are

of course invited to the large affairs. It is smart in bedrooms to have a counter-high closet-and-drawer arrangement. There will be elsewhere in the house caches for linens, separate spot for towels, cedar thing for woollens, closets for vacuum cleaner, for ironing-board, for bridge—that is to say canasta—tables, for athletic stuff, for coats, for typewriter, and so on and on and on.

One is impressed by the high foreheads of our women—resulting from closets. Scoffers assert that these filing arrangements automatically defeat the purpose, that only the most extensively equipped mind could rediscover what is therein contained. In reactionary spirit, they favor cellars and attics and open cupboards openly arrived at. They cite the classic instance of the woman who, moving out of her house, found five coffee-makers stowed in various perfect concealment spots and was still buying at the time of inventory.

They advance the wavering and uncertain premise that money saved by non-excavation for basements is lost on intricate cabinetwork for closets and cupboards, calling the operation of these which-craft;

blandly ignoring orderliness and the resulting high mental development.

It is certain that making the whole house a smooth and complex piece of furniture sharpens the mind. It is invaluable training for seeing through, as it were, and discovering hidden things behind anonymous filing fronts. Nothing develops our national search for inner truth like standing before a bank of drawers and cupboards—and wondering!



### Awards

THE NEW YORK SECTION of the Illuminating Engineering Society recently sponsored a competition among students, requiring them to study the problem of illuminating a suburban library. The students were not required to design the lighting equipment itself, but rather to indicate the function and effect desired. First prize was awarded to Joseph d'Amilia, a fourth-year student in architecture at Pratt Institute; second prize to Richard Moger, and third prize to Irving Weiner—also students at Pratt. The judges were Richard Kelley, an illuminating engineer, Harvey Clarkson and Alfred Easton Poor, F.A.I.A., architects.

## Housing the Aging

A summary of the conference held July 24-26, 1952, at the University of Michigan. For much of the following we are indebted to the report of Max Alexander, Chairman of the Housing Committee and Conference delegate from the Rhode Island Commission to Study Problems of the Aged

SOME 600 INDIVIDUALS attended the fifth annual Ann Arbor Conference, which was under the joint sponsorship of the University of Michigan, Michigan State Medical Society, Committee on the Aging and Geriatrics of FSA and HHFA.

It is a curious fact that this problem is anything but a new one. For several thousand years it had been satisfactorily solved by many peoples throughout the world. The basic factor in its solution was *access to the land*. From the Bible story of the prodigal son through the whole history of primogeniture and the agricultural peoples generally, there was no question of the independence and dominance of the heads of families. While he or she lived, the master of the house, or the matriarch of the family, was never in any danger of becoming a dependent.

With the marked trend of recent years, when so many persons have moved off the land to the cities, the problem has once more emerged. In the 1950 census data,

figures show that there are more than 10½-million persons over 65 years of age living in non-farm areas, of whom 7½-million maintain their own households. In 1945 the proportion of the total population classified as urban reached 60 per cent. Since then the proportion of the aged living in the cities has grown faster than the proportion of the total population as between urban and agricultural.

The economic factors are disturbing. Over half of all these families were found to have incomes of less than \$2,000 a year, and over 30 per cent had incomes of less than \$1,000 per year. It is clear that these people cannot afford either to rent or to buy shelter on the open real-estate market. It was suggested that Title I, Section A of the National Housing Act offered a possibility of financing low-cost housing that might meet this need.

It might be thought that the states of Florida and California would have a preponderance of old

people who had moved there in retirement. The figures show, that about 40 per cent of the nation's aged are found in the states of New York, Pennsylvania, California, Ohio and Illinois. However, neither California with its 8.5 per cent, or Florida with its 8.6 per cent are within the upper third of the states in their relative populations of 65 years and over. New Mexico has the smallest percentage of its population 65 years old or over—4.9 per cent—while New Hampshire, with 10.8 per cent, is at the other end of the scale. They live to a good old age in New Hampshire.



The burden of providing housing for the aging need not fall upon the building industry alone. Community, church groups, foundations and fraternal organizations should play an important role, particularly in meeting the housing needs of the aging at the lower end of the income scale. In the past, community groups have tended to place the major emphasis in this area upon care and shelter of the infirm and chronically ill aging persons. It was urged that further action should be directed for the healthy but aging persons;

these represent 94 per cent of the aged population, who live out their lives in a conventional house, not necessarily their own, but at least in the home of relatives or friends.

We know very little about how this older section of the population really wants to live. It is quite evident that most of them do not want to live with their children, if these children have families of their own. Too often married sons and daughters consider a mother as a built-in baby sitter. Nevertheless, the old people seem not to want to live in communities other than that in which they have their friends, children and acquaintances. Generally speaking, they want to live in neighborhoods in which they will see baby carriages as well as hearses.

There is a marked tendency for elderly couples to remain in homesteads that had long since been too big for their needs, due to the dispersal of the children. Sentiment and inertia keep these elderly folk in surroundings that usually are ill suited both to their needs and their means.

Architects in the Conference expressed the opinion that fundamentally there are no great differences in the needs of old people and young people with regard to

their housing. Most of the amenities, such as equable heating, elimination of drafts, elimination of thresholds, wider doors, slip-proof bathtubs, and the like, are desirable for all groups and not for the aging alone. There was little encouragement for any wide program of designing special houses for this group. Nevertheless, there was general acceptance of the idea that there should be apartment space, largely in the two-story garden-apartment type of structure, for aged couples, who could thereby simplify their housekeeping activities.



There have been experiments, of course, in the design of special accommodations, such as at Orange Park, Fla., where on a 68-acre plot the Loyal Order of Moose built a community to accommodate single persons and married couples 65 years of age and over. The community was planned on a cottage-unit basis, each cottage a one-story structure with 30 individual rooms, community dining-room, and recreational and infirmary facilities. The popularity of the project is attested by a long waiting list.

Another experiment of somewhat the same kind has merely reached

the suggestion stage. It was thought that a university might sponsor multiple housing units for retired faculty members and their families. Undoubtedly such close association to the cultural life of a university town would have a great appeal for retired faculty members. There are inherent difficulties, as pointed out by a representative of the Equitable Life Assurance Society: restrictions that might bring expensive vacancies; difficulty of getting low rental rates except by equities supplied by the individual tenants—thus approaching the co-operative project and its drawbacks. However, the administration of such a campus project, handled by the university itself, could arrange for assignment of part of the retirement pensions to afford rental income. Such a campus home, if realized by universities generally, offers enticing possibilities in the tenants' temporary exchange of quarters by geographical choice in lieu of vacations.

There are vast amounts of capital available which could be profitably employed in the construction of congregated dwellings for aged people of small but assured income. Among the sources mentioned were credit unions,

which in Michigan alone have over \$60,000,000 assets, labor unions who are accumulating funds, and life-insurance companies who are also ready to lend money on a long-term investment. It was suggested that philanthropic foundations establish housing corporations permitting the aged to purchase shares entitling them to specific accommodations in a resident community equipped with an infirmary, cafeteria, commissary, lounges, hobby shops, and recreational facilities. A project of this type is being sponsored by the Housing Association of Metropolitan Boston.

Several housing authorities have given careful consideration to the problem of building projects containing single and double units suitable for older occupants. Rhode

Island has pioneered in this respect. The New York authority, as part of its state-aided program, requires that 5 per cent of the units in each new project incorporate certain design features suitable for the aged and reserved for such occupancy.

A rather surprising opinion came from a delegate from the United States Savings and Loan League. He had found that the elderly persons form a good investment risk, being less inclined than the younger folk to borrow money beyond their ability to pay. His opinion coincided, however, with previous findings that home ownership at an advanced age is not always feasible, and that a modest apartment presents a much easier solution of the shelter problem for elderly folk.

## Honors

A. GRAHAM HENDERSON, Honorary Corresponding Member, and past president of the R.I.B.A., has been elected an Academician of the Royal Scottish Academy.

THE NATIONAL ACADEMY OF DESIGN has elected the following architects as Associates: PIETRO BELLUSCHI, F.A.I.A., CHARLES BUTLER, F.A.I.A., CHARLES COL-

LENS, F.A.I.A., WILLIAM GEHRON, F.A.I.A., BURNHAM HOYT, F.A.I.A., RICHARD A. KIMBALL, ROBERT DAVID KOHN, F.A.I.A., ROBERT B. O'CONNOR, F.A.I.A., EDWARD D. STONE, EDGAR I. WILLIAMS, F.A.I.A., FREDERICK J. WOODBRIDGE, F.A.I.A.

GROSVENOR ATTERBURY, F.A.I.A., was honored by the New York

Chapter, on the occasion of its 84th anniversary dinner, with the Chapter's 1953 Medal of Honor. The citation:

"Grosvenor Atterbury, Architect and Inventor, who devoted a long and full life to searching for the solution of a great many problems of the art and the science of building: First in the field of town planning, where, as planner and architect, he designed Forest Hills Gardens, Long Island, one of the earliest towns; Then in the field of industrial housing, when, during the first world war, he served as chairman of the War Housing Committee and designed an industrial community, Indian Hill, Worcester, Massachusetts; Then in the academic field, when he was called to the School of Architecture, Yale University, as Research Associate Professor; Grosvenor Atterbury designed, among several other buildings, the restoration of New York City Hall, and the American Wing of the Metropolitan Museum of Art; Served as President of the Architectural League, 1915-17; became a Fellow of our national A.I.A. and a member academician of the National Academy; And finally, because of his special and felicitous gifts of intellectual curiosity com-

bined with practical invention, and because of his ability to further widen and expand the fields in which we architects may serve, and because he invented a method of mass producing building-wall units, which have been successfully manufactured since 1950 by Precast Building Sections, Inc.; The New York Chapter of The A.I.A. is happy to acknowledge such varied personal achievements and such valuable contributions to the profession of architecture, and takes great pride in awarding its 1953 Medal of Honor to Grosvenor Atterbury, Architect and Inventor."



GLENN STANTON, F.A.I.A., has been made an honorary member of the Philippine Institute of Architects.

THOMAS H. LOCRAFT, F.A.I.A., head of the Department of Architecture at Catholic University of America, has been elected an allied professional member of the National Sculpture Society, in recognition of his sympathetic interest in the objectives of the Society.

The Architectural League of New York, on the occasion of a



dinner March 19, awarded its Gold Medal to CARL KOCH, of Cambridge, for his children's library at Fitchburg, Mass.; a Silver Medal to ANTONIN RAYMOND, F.A.I.A., and LADISLAV RADO for their Reader's Digest Building in Tokyo; an Honorable Mention to EDWARD D. STONE (with the late Karl Holzinger as associate) for

the Fine Arts Center at the University of Kansas.

LOUIS SKIDMORE, F.A.I.A., has received an honorary LL.D. degree from Bradley University.

JAMES A. BRITTON has been named Chairman of the Massachusetts State Planning Board by Governor Herter.

## Calendar

*June 9-12:* 4th National Store Modernization Building and Maintenance Show, Madison Square Garden, New York, N. Y.

*June 10-13:* British Architects' Conference, Canterbury and Folkestone.

*June 10-13:* Annual meeting of the A.I.A. Board of Directors, Olympic Hotel, Seattle, Wash.

*June 15-19:* 85th Convention, A.I.A. Olympic Hotel, Seattle, Wash.

*June 18-20:* Annual Convention of New Jersey Chapter, A.I.A., and New Jersey Society of Architects, Berkeley-Carteret Hotel, Asbury Park, N. J.

*July 5-11:* Seminars on American Culture, offered by the New York State Historical Association, Cooperstown, N. Y. Further information and application blanks from Louis C. Jones, Director, New York State Historical Association, Cooperstown, N. Y.

*July 11-August 24:* Creative Art Workshop and conducted field tour for the study of art treasures of France and Italy, under the direction of Andre Racz. Information from Margit Pinter,

c/o British-American Tours, 542 Fifth Ave., New York 36, N. Y.

*September 21-27:* 3rd U.I.A. Congress, Lisbon, Portugal. Details obtainable from Union Internationale des Architectes, 15 Quai Malaquais, Paris.

*September 29-October 2:* National Electrical Industries Show, 69th Regiment Armory, New York, N. Y.

*October 2-3:* Annual Meeting of the National Trust for Historic Preservation, Newport and Providence, Rhode Island.

*October 4-25:* Exhibition of "Contemporary Swiss Architecture," assembled by Alfred Roth, Addison Gallery of American Art, Andover, Mass.

*October 6-9:* International Churchmans Exposition, Chicago Coliseum, Chicago, Ill.

*October 8-10:* Convention of New York State Association of Architects, Lake Placid Club, Lake Placid, N. Y.

*October 14-17:* Convention of the California Council of Architects, Coronado Hotel, Coronado, San Diego, Calif.



ANNO DOMINI MCMLIII

THERE ARE AMONG US THOSE WHO HAVE CREATED  
ONE OR TWO OR THREE BRILLIANT WORKS TO ACCENT  
THE ARCHITECTURAL RECORD OF OUR TIMES.

BUT TO YOU,

## WILLIAM ADAMS DELANO

HAS BEEN VOUCHSAFED A HALF CENTURY OF PROFESSIONAL ACTIVITY,

FILLED WITH SERVICE TO YOUR FELLOWS,

AND RESULTING IN COUNTLESS WORKS OF ARCHITECTURE

IN WHICH THE DAY-BY-DAY ACHIEVEMENT

HAS NOT DEVIATED FROM THE HIGH PLATEAU

ESTABLISHED BY YOUR VISION, SKILL AND DISTINGUISHED TASTE.

THE AMERICAN INSTITUTE OF ARCHITECTS

IN BESTOWING UPON YOU THE HIGHEST ACCOLADE WITHIN ITS GIFT,

## THE GOLD MEDAL OF HONOR

IS PROUDLY CONSCIOUS OF THE FACT THAT IN SO DOING

IT IS REFLECTING THE EXISTENCE OF

THAT WIDESPREAD GRATITUDE, RESPECT AND HONOR

IN WHICH YOU ARE HELD BY THE ARCHITECTS OF AMERICA.

  
SECRETARY

The parchment itself  
measures 17"x22"

  
PRESIDENT

JUNE, 1953



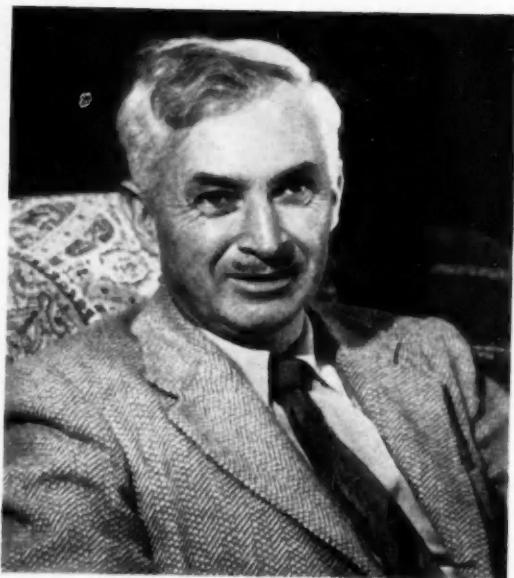
WILLIAM  
ADAMS  
DELANO  
F.A.I.A.

THE INSTITUTE'S  
GOLD MEDALIST  
FOR 1953

Photograph by  
Pirie MacDonald



*Journal  
The AIA*



TO  
DONAL HORD  
SCULPTOR  
SAN DIEGO, CALIF.  
THE FINE ARTS  
MEDAL  
1953



TO  
EMIL FREI  
DESIGNER AND  
CRAFTSMAN  
IN STAINED GLASS  
ST. LOUIS, MO.  
THE CRAFTSMANSHIP  
MEDAL  
1953



THOMAS H. ATHERTON  
Wilkes-Barre, Pa.  
For Public Service



RICHARD MARSH BENNETT  
Chicago, Ill.  
For Design and Education



TURPIN C. BANNISTER  
Urbana, Ill.  
For Education  
and Literature

## FELLOWS

## of The A.I.A



ELECTED  
MARCH 26, 1953

LEON CHATELAIN, JR.  
Washington, D. C.  
For Public Service



THEODORE IRVING COE  
Washington, D. C.  
For Service to  
The Institute and  
Public Service

*Journal*  
*The AIA*



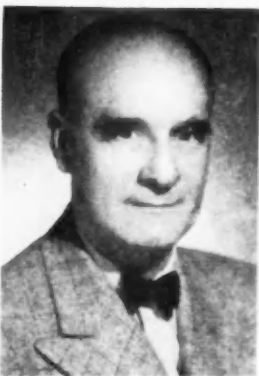
ROBERT C. DEAN  
Boston, Mass.  
For Design and  
Public Service



JOHN REED FUGARD  
Chicago, Ill.  
For Design and  
Public Service



E. JAMES GAMBARO  
Brooklyn, N. Y.  
For Service to  
The Institute



HENRY L. GOGERTY  
Los Angeles, Calif.  
For Science of  
Construction



For Service to  
The Institute



MILTON L. GRIGG  
Charlottesville, Va.  
For Design

ERIC T. HUDDLESTON  
Durham, N. H.



ARTHUR P. HERRMAN  
Medina, Wash.  
For Education



ROBERT ALLAN JACOBS  
New York, N. Y.  
For Design

LOUIS I. KAHN  
Philadelphia, Pa.  
For Education



For Public Service





MORRIS KETCHUM, JR.  
New York, N. Y.  
For Design



A. N. LANGIUS  
Lansing, Mich.  
For Service to  
The Institute and  
Public Service



ALBERT MAYER  
New York, N. Y.  
For Design  
and Education

C. WILLIAM PALMER  
Detroit, Mich.  
For Public Service



For Design







LAWRENCE B. PERKINS  
Chicago, Ill.  
For Design  
and Education

W. H. TUSLER  
Minneapolis, Minn.  
For Service to  
The Institute and  
Public Service



OTTO J. TEEGEN  
New York, N. Y.



For Design and Education



GEOFFREY PLATT  
New York, N. Y.  
For Design

CHARLES WELLINGTON  
WALKER  
Bridgeport, Conn.  
For Design and  
Service to





BERTRAM ANTON WEBER  
Chicago, Ill.  
For Design

KENNETH S. WING  
Long Beach, Calif.  
For Design



WALTER F. WILSON  
Lincoln, Neb.



For Public Service



KENNETH C. WELCH  
Grand Rapids, Mich.  
For Service to  
The Institute and  
Public Service

MARCELLUS E. WRIGHT  
Richmond, Va.  
For Service to  
The Institute and  
Public Service



## A.I.A. in the Preservation Movement

*By George E. Pettengill*

LIBRARIAN, AMERICAN INSTITUTE OF ARCHITECTS

Prepared at the request of the A.I.A. Committee on Preservation of Historic Buildings as part of its National Preservation Program.

AS AMERICA HAS GROWN OLDER she has become increasingly aware of her cultural heritage in the buildings of the past. Among the pioneers and leaders in fostering this movement has been The American Institute of Architects. As early as the 1869 convention Richard Upjohn made reference, in a paper on colonial architecture, to preservation and the necessity for records of noteworthy buildings for future study.

Active participation of The A.I.A. in the preservation movement began at the annual convention of 1890 when R. M. Upjohn submitted a resolution for the appointment of a committee for the conserving of architecture. The Customs House in New York had been marked for destruction and he noted that it was a significant architectural example well worth preserving. The convention adopted Upjohn's resolution and he was appointed chairman, with the chapter presidents as members, of the Committee on Conservation of Public Architecture. The committee ceased

to exist by 1899 and its main significance seems to lie in the fact that by its mere existence it publicized the problem and stirred others to accomplishments. Due tribute was paid to the younger Upjohn in an obituary, 1903: "He took an active interest in the preservation of historic buildings of this country at a period when others gave this matter but a passing thought."

The local chapters of the Institute were, however, active during the decade of the 1890's and they have always been relied upon to play the major role in The A.I.A.'s part in the preservation movement because they are best acquainted with local conditions. The Rhode Island Chapter in 1893 sponsored a contest for the best drawings of the best classic work executed in the state before 1840. In 1894 the Boston Society of Architects reported it had taken a prominent part in the effort to prevent destruction of the old State House designed by Bulfinch.

The Philadelphia Chapter has perhaps given the longest and most distinguished example of public service. Its major effort concerned the preservation of the Independence Square group, which it discussed as early as 1898. A preservation committee was appointed in 1904 and two years later it offered to confer on the preservation of the old Customs House. By 1910 it persuaded the municipal authorities to provide for the restoration of Congress Hall in the Square with plans prepared by the Chapter. A Philadelphia city ordinance a few years later stipulated that the Chapter should prepare plans for the restoration of the old City Hall and that all architectural questions concerning the Independence Square group should be referred to the Chapter committee and carried out in accordance with its recommendations. Later the committee was consulted about Independence Hall and made recommendations for the restoration of the Bartram Mansion.

Other chapters likewise have made notable contributions. Typical instances: Louisiana did much to preserve the Vieux Carré; Central Illinois requested the state to purchase the Mound Builders' monuments and sponsored an archi-

tectural survey; Pittsburgh worked to save the Richardson Court House group in that city; and Chicago cooperated in preserving the 1893 World's Fair Fine Arts Building. The record of chapter activities is long and impressive and can only be suggested here.



The Institute's most direct contribution to the cause of preservation was its acquisition of The Octagon. Originally rented in 1898, a movement soon sprang up for the purchase of the property. President McKim in his annual address to the convention in 1902 commented: "It is cause for rejoicing that the Institute which has urged upon governments, national, state and municipal, the duty of preserving historic monuments has itself secured possession of one of the historic houses of America." The Institute has several times noted its desire for a complete restoration of The Octagon and its furnishing in such manner as to be an historical exemplar of a residential establishment of the period of 1800. The final accomplishment is still awaited but has been made more feasible by the removal of most of the Institute offices from The Octagon. The stable, voted to

be torn down in 1912, and noted in 1916 as on the verge of falling down, still survives and promises soon to enter upon a more useful existence in a remodeled state as the Library of The Institute.



Rather naturally The American Institute of Architects has taken a strong interest in the historical monuments of the nation's capital—particularly the White House and the Capitol. In 1900 The Institute vigorously opposed the extension of the White House as proposed by Colonel Bingham. Instead it was subsequently restored and the executive offices removed from the building. Theodore Roosevelt, its occupant, wrote to President Cass Gilbert, in 1908 that, "If I had it in my power as I leave office, I should like to leave as a legacy to you, and to The American Institute of Architects, the duty of preserving a perpetual 'eye of guardianship' over the White House to see that it is kept unchanged and unmarred from this time on." The Institute was active in 1925 when alterations were proposed under Coolidge, and when complete reconstruction became necessary in the Truman administration the then A.I.A. President

Douglas Orr was appointed to the Commission on Renovation of the Executive Mansion.

Frequently during the last half century proposals have been made for the extension of the East Front of the Capitol, which has usually been opposed by the preservationists in The Institute although not always with the support of all members. As yet these proposals have not been accomplished.

In 1931, during the depression years, A.I.A. members in Philadelphia participated in a movement for a survey including photos and measured drawings of the historic buildings of that city. Unemployed draftsmen were engaged to do this work. In late 1933 such a scheme was proposed on a national basis and, with the support of The Institute, was started under the direction of the architects of the National Park Service working through District Officers nominated by the A.I.A. chapters. To provide for a permanent organization the Historic American Buildings Survey was then organized by the National Park Service, the Library of Congress and The American Institute of Architects. The results of this work through 1941 are impressive—some 2,900 structures measured with 25,600 draw-

ings, 29,240 negatives, and 7,600 typed pages of historic data.

Among other activities the Institute has expressed itself against the practice of museums installing interiors of early American buildings except from those whose demolition is inevitable. It took an active part in the formation in 1947 of the National Council for Historic Sites and Buildings, now the National Trust for Historic Preservation, with which it continues to work.

A Committee on Preservation of Historic Buildings has functioned within the A.I.A. during many of the last fifty years, but not always with that name. In fact for several years scenic monuments were included within its scope, and such items as Niagara Falls and Yellowstone Park came within its purview. During the 1930's the committee played an active role in the campaign against billboards as the preservation of rural America was deemed part of the campaign to provide an adequate setting for historic buildings.

Reactivated and revitalized as the result of Institute action at the 1951 convention, the Committee on Preservation of Historic Buildings has an active program, and Preservation Officers have already

been designated in many chapters. One phase of the program includes collaboration with the National Park Service and the National Trust for Historic Preservation in preparing an inventory of all historic buildings in the United States.

In the preservation movement, which now includes numerous organizations, the architects still have a peculiar interest and a special role. As those qualified by training and experience in the design of buildings, they must needs be consulted for any actual restoration. Further it has been pointed out that it is much easier to preserve a building with historic significance than a merely esthetic one, and because architecturally important buildings also merit preservation, these must be the special concern of architects. Their past record is one of accomplishment, but the cause of preservation demands continuous vigilance which the Committee on Preservation of Historic Buildings aims to help provide.



## Paris Prize in Architecture

THE 40TH WINNER of the Paris Prize in Architecture, awarded by the Beaux-Arts Institute of Design, has been named, as a result of the nationwide competition, as W.

Kent Cooper. In addition to this \$5,000 prize, Mr. Cooper, a graduate of the University of Pennsylvania, won the \$5,000 C. Allen Harlan Scholarship awarded by

the Michigan Society of Architects, which enabled him to continue his study at Cranbrook Academy of Art, receiving the degree of Master of Fine Arts.

An insight to the architect's thinking in Australia

## The Responsibility of the Architect to the Community

IN TWO PARTS—PART II

By *William R. Laurie*, F.R.I.B.A., F.R.A.I.A.

An address before the Convention of the Australian Institute of Architects, Melbourne, November, 1951, reprinted by permission from *Building and Engineering*

THE COMMUNITY, as far as we are concerned, is purely that section of our people interested in obtaining buildings and it has developed quite a number of new characteristics in the last fifteen years, many due to the dislocation caused by the war but likely to continue permanently. These cut across our traditional method of carrying out our work. Firstly, there is the tendency for the State to increase its influence at the expense of the private individual or corporation. This is a political matter, which we all know causes a great deal of discussion—I think irrelevant—amongst architects. I do not propose to elaborate on this theme, as to the political wisdom of

Socialism or otherwise. All I would say is that the architect will only function when he has a patron. Our patrons in the past have been many and varied and have delighted to use us when we can meet the demands placed upon us. A profession equipped to meet modern technical demands will function effectively no matter what political framework surrounds it and, if it can meet these demands, it will be professionally happy and satisfied.

Second, the world has increasingly reaped the fruits of scientific discovery and is applying them to its buildings to a degree where building becomes an increasingly complex matter, calling for a field of scientific knowledge which tra-

ditional architectural education does not even begin to touch and traditional architectural practice almost deliberately avoids. We are meeting this problem by increasingly relying on consultants, as, I think, we are bound to do; but I believe we must be careful in this. It is no use vaguely saying that we are co-ordinators in building matters unless we can claim to be leaders in matters of essential policy in building design, and many buildings are reaching the stage where scientific considerations and major considerations of structural and of mechanical equipment almost outweigh the humanistic and esthetic problems involved. If we confine ourselves to our traditional field and make no attempt to shoulder the new responsibilities which science thrusts upon us, it is inevitable that we shall no longer be the controlling minds in building design, and humanism and esthetics will go by the board—a much greater disaster to the community than a low economic level for its architectural profession.

#### SCIENTIFIC BUILDING

We must soberly accept this position and see to it that we are equipped to handle the hard core of scientific building and that con-

sultants do not intrude beyond a reasonably small peripheral section. As time goes on, the hard core will widen in scope and our education must take care of its increase.

The distracted building world of today, with its shortages of materials and difficulties of manpower, causes organizational troubles to the building public, governmental or otherwise, and these raise further problems for our profession.

The less complex and slower moving world of a hundred years ago accepted as a matter of course the solemn routine of instructing the architect to design the building, specify it in detail, have quantities prepared, let a contract, and then supervise actual building operations. A well-tried system and one which persists today, even though it takes some weird and wonderful variations. It is a system which allows precise design, careful planning and, in static financial periods, accurate budgeting. If building is a fine art, this rather leisurely procedure is almost essential. It might be argued that the increasing scientific complexity of buildings must call for increasing precise design before any constructional arrangements are made and, yet, it is a constant source of concern to the profession that the



building public, in the smaller buildings, so often go direct to operative builders and that the construction organization tends to encroach on the architects' design field in many of the larger operations. There must be a reason for this. Building owners do not take up this attitude because they dislike architects. I think we must accept the fact that we are in the throes of another great change in the economic approach to building, which has been greatly accelerated by the wartime and post-war difficulties of actually having buildings effectively constructed. After a hundred and fifty years, during which proprietors have looked on builders as rather untrustworthy partners to a contract over whom an architectural watchdog was a necessity, they are now, particularly in large undertakings, beginning to take the view that the builders' interests run very largely parallel to their own and that it is possible and often essential to enter into a project with a building organization on a co-operative basis. The view is often expressed that this direct contact between the high contracting parties makes for greater speed and economy in building, than would be the case if the independent designer and supervisor were in-

volved. The last five years in Australia have been quite favorable to this development, which, of course, has been widespread in the United States for quite a long time.



Now what does the community stand to gain or lose by this? If the designer is a mere cog in the general vast machine, it loses a great deal. There is no special pleading in saying that the efficiency and beauty of the buildings must suffer and the final result will be costly in the end, notwithstanding the specious economy immediately achieved. But, if the designer is in the thick of things, acting in co-operation with both owner and building on the highest executive plane, then it is a different story. I see no reason why the architect should not partially or wholly return to his very old position of master builder and I believe that future trends will largely compel him to do so. Many of us, in the last few years, have, in our own interests, had to take some of the preliminary steps in this direction, if only to ensure results from quite conventional professional behavior. But, I would like to stress "executive plane." If we become more lowly technicians we will be guilty

of failure in our duty to our own convictions and to the best interests of the community.

I cannot refrain from quoting Dr. Burchard, of the Massachusetts Institute of Technology, when, at a recent meeting in Sydney, he was asked why his great institution did not insist on more detailed technical education of engineers. His reply (roughly quoted) was: "Those who are going to be technicians will gain their detailed experience in the fields where they work and we have the more important duty of training engineers who are going to be the key executives of industry." Our architectural schools must take the same view, they must remember that they should aim to produce those relatively few men who will later take their place as key executives in the building industry, if the community is to reap the benefits of first-class architecture in its modern sense.

#### PREFABRICATION

Lastly, and probably the biggest problem of all, arises from the fact that during the tumult of the war and the distractions of the post-war period, the building industry has well and truly entered its industrial revolution. This move-

ment has been much less appreciated than it would have been if we had not been distracted by other affairs. Notwithstanding certain shortcomings and certain over-optimistic predictions, we are now using, as a matter of course, standardized factory-produced buildings to an ever-increasing degree. What are the implications of this? We have accepted and used over the years an increasing number of factory-made components in a way which has altered building technique and architectural office practice quite considerably, but current developments go further than this. Already many of us are familiar with undertakings where we are handling the erection of houses, schools, hospitals and quite elaborate factories, which basically we did not design. They may be imperfect, they may often be uneconomic, but so were the first motor cars, and it is foolish to imagine that this new field of construction will not develop further. Surely, in less frantic times, much of the ugliness, shoddiness and makeshift construction in these buildings will disappear. Even now, many are good looking and efficient. The services of architects in this field must be geared in two directions. One is in the field of architectural

production engineering, to ensure that the basic unit is satisfactory, and the other is in the administrative field of siting these buildings and relating to them to the wide sweep of town and regional planning. This is a plane in which the imaginative approach must be paramount if we are to have the efficiency of humanistic design or the grim efficiency of development in a country whose defense may soon become a sole consideration. Here, too, the esthetic approach must be on a similar plane if we are to have the efficiency of beautiful surroundings. At present our profession, almost alone, appreciates the real value of these qualities in a very wicked world.

Has the architect met his long-standing responsibilities to the community? The answer is an unqualified yes. Where the traditional clear-cut problems of fine building have been put to us, we have, according to our personal abilities, been able to solve them. Where improved technical education has been called for, we have hastened to provide it. We have fought a not unsuccessful war against the inevitable philistine majority and done our duty by the finer things of physical develop-

ment. But the world is changing rapidly. We are, I think, lagging a little at the moment by virtue of the speed of the changes and, in the future, we may lag more if we do not realize that we must change with a changing world.

I believe that in discharging our future responsibilities, we have to establish a considered policy on some difficult questions:

1. Is an egalitarian structure in our professional education still desirable?

2. To what degree should the architect be educated in science and engineering?

3. Should the prestige of executive architects be raised by limiting their numbers?

4. What is the desirable scale and type of architectural organization nowadays, having regard to the economics and scale and intermittence of building programmes and the degree to which specialist services are now required?

5. How far should we encourage architects to specialize in building type design or in building technique?

6. To what extent should the architect indulge in building organization and construction?

7. What are our effective roles in regional and town planning?

8. Must some of us at least become production architects in standardized buildings?

If we answer these correctly, the

community can look forward in its physical surroundings to continued commodity, firmness, and delight and, may I add, humanity.

## Do We Need a Crutch?

By Philip Will, Jr., F.A.I.A.

Reprinting an editorial from the *Bulletin* of the Chicago Chapter, A.I.A., of which the author is president.

FOR THE SECOND TIME since its organization, the Architects' Association of Illinois is going before the State legislature with a revised architectural act. The provisions of this act are the result of endless discussions and many compromises. Almost certainly other revisions will be made by the legislature itself, either on their own or as a result of pressures brought to bear by other interested groups. Many of these groups are politically far more powerful than our numerically weak profession. Whether the final result will genuinely serve the interests of the people of the State and whether we have been wise in our conclusions only time will tell.

I have often felt that most of the disagreement within the profession about the proper terms of the architectural act arises from a lack of understanding of the present status of the profession and a

lack of vision of our future. Some day, some one better qualified than the writer will study the historic development of the building industry and project the potential of the architectural profession. Until such a qualified study has been produced, however, it would seem to me worthwhile to encourage continuing discussion by stating one man's opinion.

Just within the past generation we have seen rapid shifts and revolutionary changes. For our grandfathers and, yes, even some of our fathers, the practice of architecture was relatively simple. Perhaps half of the architect's time was devoted to architectural design in its purest sense. The palette of available materials was limited. The functional demands upon his structure were limited. Heating consisted largely of the placement of radiators. Air conditioning was unknown. Acoustic design was con-

sidered important only to buildings of highly specialized use.

Not too much was expected of the architect in the way of coordinating the functional, structural and mechanical complexities with which we now deal. In those days the general contractor was genuinely a key figure in the industry. The majority of the work was actually done on his own payroll. He assumed engineering and coordinating responsibilities that he rarely assumes today.

What happens now? As in other fields, the construction industry has been splintered by specialization. On the one hand, every phase of construction has been taken over by sub-contracting specialists. Left to the general contractor is little more than the general conditions, coordination and expediting. On the other hand, some of the functions of the general contractor have perforce been shouldered by the architect. Such is the complexity of modern building that the most careful study and integration must take place in the planning phase. Little can be left to expedient change or adjustment in the field. The architect has to expand his competence. Such an expanding responsibility has produced a new

kind of architectural organization, composed of all the many disciplines which must be coordinated to result in construction adequate to our ever rising performance standards. Thus, like it or not, the architect for his very survival has had to grow in stature in the building industry.

Those architects who can read the signs of the times have recognized the opportunities and acted to seize them. Their interest includes more than the design and supervision of the construction of buildings. They are concerned with the total environment within which these buildings must exist, physical, social and economic. They assist the owner in exploring need and writing programs. They are conscious of their responsibilities to society. Their planning includes the whole community, city, and region. Their area of concern is limited only by their capacity and vision.

Obviously, service on the scale described above vastly exceeds the capacity of any individual. We see, therefore, the growth of large organizations containing people trained in specialties not previously associated directly with architecture.

Will this trend continue? The

answer I believe to be "yes" and on an ever increasing scale. The importance of such collateral fields as economics, planning, mechanical engineering, etc., begins to require recognition at the highest organizational level.



Where we architects have failed to so organize and have failed to provide the caliber and completeness of service that our society demands, others have stepped in to fill the vacuum. It is thus that we see entering the construction industry the Package Operator. Many of them are former broker-contractors who have become dissatisfied with a secondary role in the building industry.

It distresses us to see such groups disturbing the placid waters of architecture. We resent the intrusion. We see the dangers to owners who buy the "package." Nevertheless, such organizations will continue to exist and prosper so long as there is demand for their services. They will not go away if we close our eyes or look the other way. Nor, in my opinion, is it politically or even legally possible nor morally right to legislate them out of existence. We still live in a free-enterprise economy. If we

believe in it we must accept the fact of competition and win our position through merit and good salesmanship.

The sooner we recognize the weakness of the law as a crutch for our profession, the sooner we will develop and rely upon our own strength to survive and win. Package Operators are beatable. A well qualified and hard-hitting architectural and engineering organization can design better and can produce lower costs. Sometimes we can even outsell. We will not, however, win friends or achieve the status we seek by running to the legislature for protection.

In conclusion, I would say yes, let us have a strong law but let it not be defensive. Let it be such that our profession may grow and assume the greatest stature and breadth of interest of which it is capable. In attacking others, let us not boomerang limitations upon ourselves.

In the final analysis, our profession will prosper or wither to the extent that we prove ourselves and compete successfully within a free-enterprise economy. We need have no concern for the future of architecture if we (1) do all in our

power to improve the caliber of our professional services, (2) carry our full burden as responsible citi-

zens, (3) through a vigorous public relations program sell ourselves on performance.



## Architects Read and Write

*Letters from readers—discussion, argumentative, corrective, even vituperative*



### SOLO PRACTICE

By C. GODFREY POGGI, Elizabeth, N. J.

A LETTER which appeared in your March issue by Mr. Frank A. Barcus interested me very much, and goes to show that, as a class, we are much too prone to overload our drafting-rooms with personnel. It appears that Mr. Barcus has recently completed a hospital, a clinic, a sculptor's studio, and two residences, without employing a single draftsman, specification writer, construction superintendent, or lawyer. More power to him!

Until I read this article I have always felt that I held the place of

honor in this regard, because with the aid of only one draftsman I designed and turned out all the plans and specifications, and in record time, for what is known as the Battin High School at Elizabeth, N. J., a building which at this time would cost \$1,000,000.

Having at no time received any engraved thanks or other tribute from the City because of this fact, I have nothing but my admiration to transfer to Mr. Barcus, but I wonder how long he can keep this speed up. It is the pace that kills.

### SIR HENRY, AGAIN

By RALPH DEW. STEPHENS, New York, N. Y.

IN THE SHORT ARTICLE in the October 1952 issue of the JOURNAL "Hubertus Junius" described architecture as visualized by Sir Henry Wotton in the long ago, the dimly lighted ages of scientific understanding.

The enlightened age is present. Those advancing students with a more comprehensive understanding have delved into the creative byways of which architecture is a reflection. For the deposition on this subject, it has become more im-

JOURNAL OF THE A. I. A.

portant to know the architect first, and secondly the expression of the architect, the creation. It is very

shortsighted just to visualize the creation as only engineered beauty. Too, too mundane.

### "IT'S ODD, BUT IS IT ART?"

BY RICHARD PHILIPP, F.A.I.A., Milwaukee, Wis.

THAT POEM "It's Odd But Is It Art" is about as timely and choice a bit as I have met with in a long while. I trust you don't mind my having made a copy of it and passed it around among the more rabid of the modernists.

Take, for instance, this rash of picture windows with a lamp in center that has spread like a pestilence over the nation. That I am not opposed to picture windows as such is proven by the fact that I used them twenty years before the craze even began, but I am radically opposed to the way 90% of them are used. I used them where I had a really fine view to look out to. This picture-window mania is a case for a psychologist.

Friends of mine needed a house and found one in one of those mushroom colonies so numerous around our big cities. The house was half completed so they told the builder that they did not want a picture window. "Well," he said, "then you cannot have the house; every house in this colony must have a picture window."

Elizabeth Gordon coined a phrase in the April number of

*House Beautiful* that fits much of the ultra modern exceedingly well. She speaks of it as abandonment of reason. In that category also come women's shoes that have a hole in the tip and also the 5" heel. The cases where that phrase fits well are numerous and occur in almost every phase of our activities. It is, it seems to me, a case of a stampeding herd; usually the cowboys can break up such a mad rush by riding right into the herd and meeting the rush head-on, often at the risk of their lives. Wouldn't that be good tactics in this modernistic rush? But the riders who will risk their necks or practice are few, and those who take the risk must have the skill and nicety and sense of humor of Hubertus Junius.



### International Churchmans Exposition

THE CHICAGO COLISEUM will hold, on October 6-9, an exhibition of church designs. Architects generally are invited to submit designs for hanging in this exhibition. Fur-

JUNE, 1953



ther details may be had by writing the International Churchmans Ex-

position, 19 South LaSalle Street, Chicago 3, Ill.

## The Editor's Asides

I SEE THAT President Eisenhower is also a scrapple addict. Dr. Milton Eisenhower had some flown to State College while the President was visiting him. What puzzles me is that the reporters said that "two kinds" were being provided; that means, to those who know scrapple, that the host regarded so highly the creative ability of two butchers that he was unwilling to choose between them. For there really is only one "kind" of scrapple—the variations from the norm are feeble imitations. Even more serious is the problem of slicing and cooking it. No hotel, to my knowledge, has mastered the art—certainly not the Mayflower, nor the Edgewater Beach, nor the Waldorf-Astoria. Perhaps the Olympic's chef will do better with the scrapple Eddie Morris is flying from Philadelphia for our Thursday Convention breakfast. All you need is your convention badge to let you in to this meeting of the Philadelphia Scrapple, Marching and Sketching Club. I wonder whether President Eisenhower could be induced to accept honorary membership.

MOST MAGAZINES TODAY feature a "Letter from Paris"—or London or Geneva. The best we can do at the moment is to present part of a letter from Madrid, Al Bendiner at the typewriter keys:

"... I did bring along a set of colored slides of American modern architecture, and the Sevillianos wanted me to give a talk. Unfortunately Feria Week intervened. In that week the whole town closes for eating, drinking, dancing, and to hell with architecture. I agreed and just kept looking through the sherry haze for good-humored architecture.

"We have had a wonderful time in Portugal and Spain, but have not seen hide nor hair of any other architect traveling. The roads are full of GI's in sport coats and roadsters, seeing Europe. There is plenty of grave bait putting their teeth in water every night, and starting grimly in the early morning to see every Gothic Arabbyzantine Rococo Baroque chapel in Europe.

"I read one of my hand-written letters once, and decided to buy this typewriter in Tangiers, but

the damn thing spells badly. Besides, the Spinach customs bastard marked it on my passport, so I can't sell it in Spain.

"Regards to all the boys and girls. Am sorry that we will not be at the Convention, particularly to bid farewell to old Cy Silling, the Virginia mountain boy who made good."

JUAN F. NAKPIL of the Philippines has just celebrated the silver jubilee of his practice by taking his three sons into partnership. Mr. Nakpil, who is an architect and engineer, has preserved the balance of professional relationship as few architectural parents are able to achieve, for of the three sons Ariston and Francisco are architects, while Eulogio is a civil engineer. Congratulations and more power to Juan F. Nakpil & Sons.

IT HAD TO COME, once the way had been shown by the self-opening door. Now it is the self-opening and self-closing window. The activating force for the closing action is a raindrop; it short-circuits an inconspicuous grid on the outside face of the glass, or on the outside wall, trips a relay, starts an electric motor, and the window closes. How does it open? That's easy; when the raindrop and its

fellows evaporate, the grid current once more flows uninterruptedly and the window opens. If, in the absence of the useful raindrop, you want the windows closed, a master switch should serve: My electronics may be somewhat obscure, but you get the idea. What happens in a storm of mere wind or hail I don't know, nor where you keep all those motors, but you can't have everything! Or, can you?

BEN JOHN SMALL recently told a meeting of building product manufacturers that well presented technical data in an advertisement directed at architects has more appeal than the eye-catching devices commonly used in promoting over-the-counter wares to consumers. He hastened to add that an advertising man undoubtedly would disagree with him. An advertising manager promptly did just that: "Some of us are a little put out with the architect who says he wants technical information, period, in his periodicals. He does not want that at all. What he wants is a lift, a feeling of excitement over the presentation of a product or a method of building."

So there you are; differences of opinion are what support the great industry of horse racing.

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- A house in New Orleans with a new sense of shelter, designed by 28-year-old architect Albert Ledner
- Architect Henry Eggers' beach house for year-round living
- A fine builder's house in Virginia, designed by Keyes Smith & Satterlee, architects, for a family with \$7,000 a year

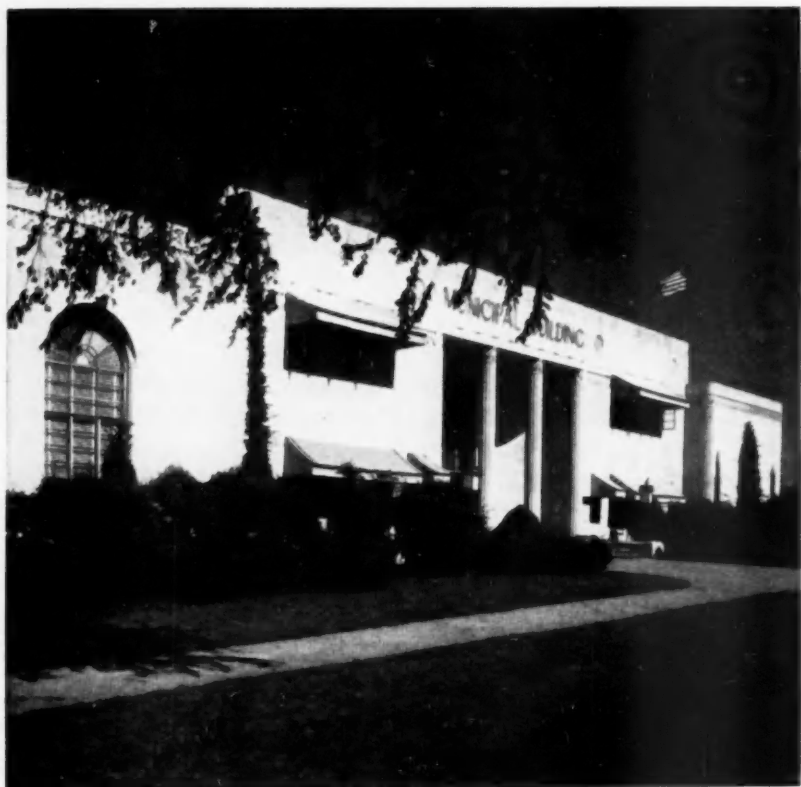
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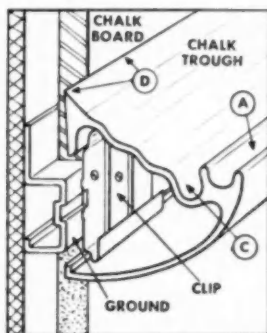


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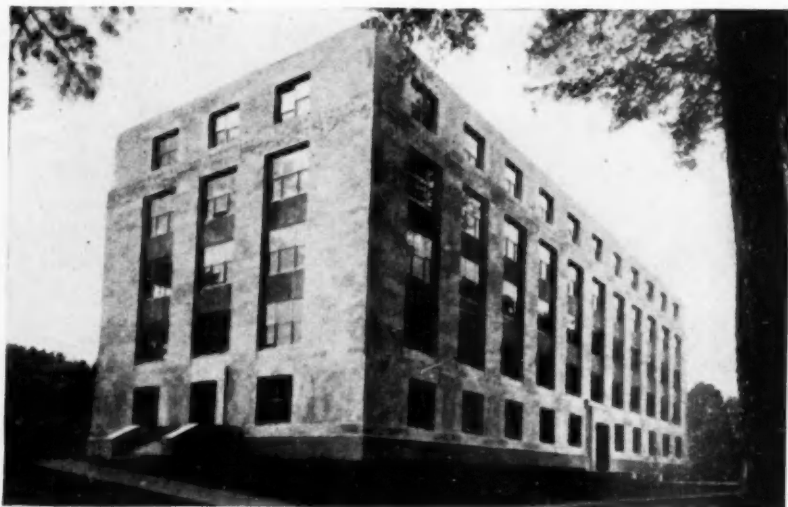
*See how privacy is obtained.* A sliding door shuts off the Crane Drexel water closet. A draw-curtain does the same for the Crane Neuvogue tub in the bath and

dressing area. And instead of the usual single lavatory, there are twin Crane Marcia lavatories installed in a trim counter-top with cabinets.

The Compartment Bath is typical of the many new practical room ideas available from Crane. Each room is described in an "Idea Folder" which also includes suggestions for decorating and furnishing. Together with the Crane Sketchbook of Ideas, these folders help your clients visualize and approve new room arrangements. Ask your Crane Branch or Crane Wholesaler.

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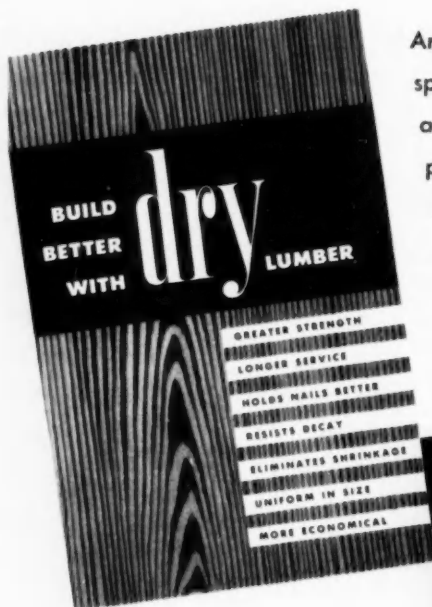
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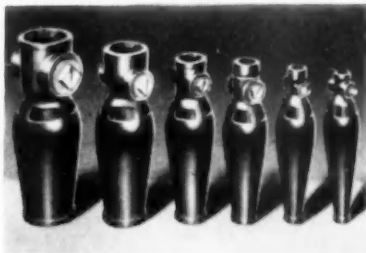
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